IFAR reports

Volume 8, Number 10
December 1987

Formerly the Stolen Art Alert and Art Research News

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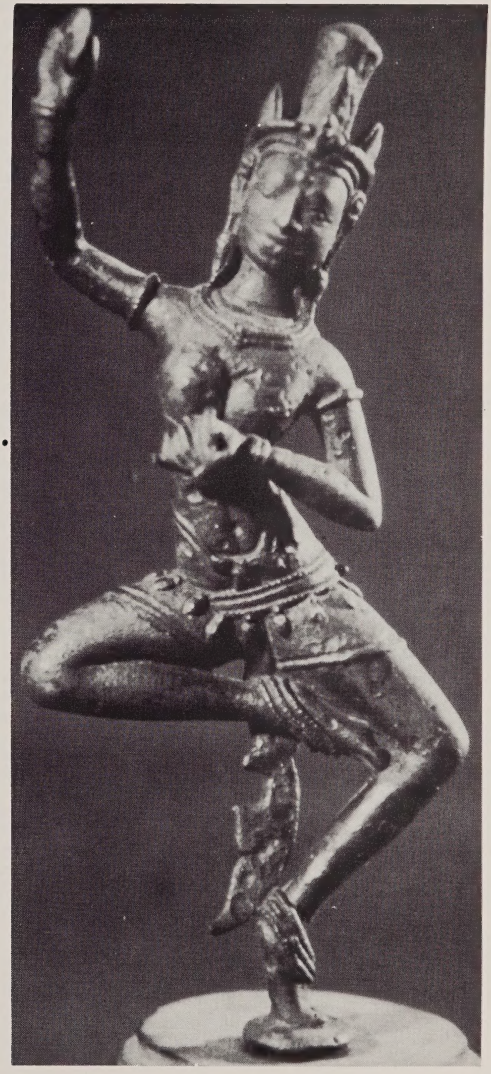

Thai Figure of Chanda-Li *stolen from the Jim Thompson Foundation in Bangkok, Thailand.*

IFARreports
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Controversies, Current Issues, and New Research in Art
Sponsored by the International Foundation for Art Research, Inc.

Tuesday, January 19th
at 5:30 pm

Fifty Years of Collecting at the Guggenheim Museum—Then and Now
Louise Averill Svendsen, Curator Emeritus,
Solomon R. Guggenheim Museum

Tuesday, March 29th
at 5:30 pm

Collectors and Collections in Seventeenth Century Holland
John Michael Montias, Professor of Economics,
Yale University, Institute for Social and Policy Studies

Tuesday, April 12th
at 5:30 pm

The Fate of Europe's Art During World War II—Research in Progress
Lynn Nicholas, independent scholar, Washington, D.C.

All events take place at The Explorers Club, 46 East 70th Street, New York

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The Japanese-French Connection

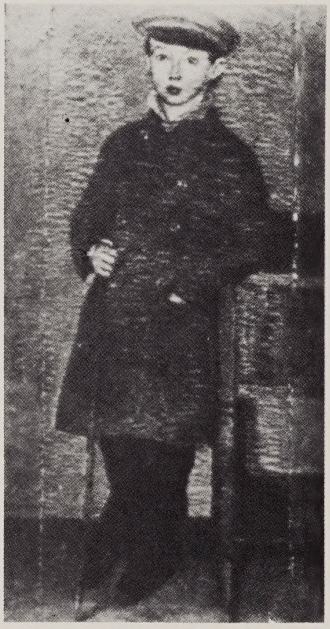
It seems that auction houses are not the only beneficiaries of cash-rich Japanese with a yen for nineteenth and early twentieth century art; criminals are also tapping into this lucrative market. Japanese police have recovered from private hands three of five Corot paintings stolen from the museum at Semur-en-Auxois in October 1984. Some news reports have speculated that unknown Japanese also possess nine impressionist works stolen from the Marmottan Museum in Paris in October 1985—including Monet's *Impression Sunrise*—which emphasizes the Japanese-French art connection and its new impact on the international crime scene.

The trail of clues that led to the stolen Corots reveals a new twist in international art theft, linking French sources and Japanese buyers through a criminal connection. On September 18, 1987, Shinichi Fujikuma, age forty-seven years, was arrested for the burglary of sixty-five minks and other furs from a Tokyo store in October 1985. He implicated two French nationals, Emile Jamin, thirty-one, and Youssif Khimoun, thirty-three, who, he contends, had been in possession of the stolen Corot paintings.

Fujikuma claimed that he met Jamin during the Frenchman's first visit to Japan in January 1985. On his second visit that April, Jamin is believed to have sold Fujikuma three Corot paintings, and on his third trip, both men may have participated in the burglary of the furrier. According to Japanese police, it was during Jamin's fifth visit on November 25th that he, Khimoun and at least one Japanese, stole approximately $2.4 million—the largest cash robbery in Japan's history—in an armored car heist. Boarding a plane for Singapore that afternoon, with false identification papers, the two Frenchmen got away, their current whereabouts unknown. A blanket in the getaway car was the only clue they left; police traced the blanket to a Japanese home furnishings rental store catering to foreigners.

As an "independent broker" of paintings and other objects, Fujikuma agreed to buy the Corot paintings from Jamin. The Japanese then sold them to Tokyo businessmen who paid approximately $200,000 for each picture. It is unknown where or how the Frenchmen acquired the paintings. French police believe that the pictures were stolen by, or on the orders of, the Japanese mafia-style gang known as Yakusa. However, Japanese authorities assert that the thefts are solely the work of French criminals. What is certain is that legal complications are sure to arise due to a Japanese statute of limitations which gives good title after a short period of two years to owners who have bought a work in good faith. It will be interesting to observe whether the Japanese amend these laws in response to the consequences of their increasing involvement in international art market.

Elizabeth Hayt-Atkins



J-B. Camille Corot, Boy Wearing a Cap.

Rouault Recovery Update

Robert Singer pled guilty to the felony charges of receiving stolen property, waiving his right to a trial and a hearing. Although Detective William Martin of the Los Angeles Police Department believes that if Singer is sentenced to prison, he will not serve more than six months in jail, it is certain that he will have a felony permanently on his record. This will effectively prohibit Singer from operating his pawnshop in California, since it is illegal for anyone convicted of receiving stolen property to operate a pawnshop in that state.

The Mystery of Jim Thompson Continues: The Disappearance of His Art

The 1967 disappearance of Jim Thompson, the colorful American who lived in the Far East and was internationally known as the developer of the highly successful Thai silk industry, has become more mysterious as a result of two thefts. On October 20, 1980, at least sixteen ancient bronze figurines were stolen from his house in Bangkok while a resident custodian slept. Although a burglar alarm sounded, alerting the guard that there was an intruder, he found no one when he briefly searched the house. It was not until the next morning, when staff members were tending to the bedrooms, that several pieces of art were discovered missing. Among the treasures stolen from Thompson's vast art collection were a Cambodian statuette of Siva and Uma on their bull, Nandi; a Khmer style figure of Vishnu on a *garuda* dating from the thirteenth century; a seventh century gold votive plaque in the Pre-Angkor style; an equally ancient figure of Bodhisattva Pampani from the Buriram province; and a magnificent eleventh century sculpture of Chanda-li. The thieves appeared to have entered the house through a ripped screen in the master bedroom. They left wet footprints on the bedspread and pillow which suggests that they crossed the *klong*, the man-made river running past the house.

Thompson's home was robbed again on January 10, 1981 and five more bronzes were taken. This time, however, thieves left more than footprints in their wake; one house guard was found manacled to a pillar with his own handcuffs while another was discovered bleeding profusely from serious knife wounds. Of the art stolen, only a large fourteenth century, Sukothai style statue of Hari-Hara, the deity combining Vishnu and Siva in one god, was of significant value. Although the robbery was never solved, there is speculation that a collector living in Bangkok hired the thieves to commit the heist. If this proves true, and the art is never recovered, the stolen items will probably surface on the art market when the collector, now in his seventies, passes away.

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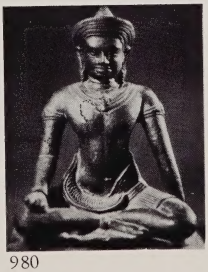
As a foundation currently open to the public (a portion of the fees are remitted to the School for the Blind), Jim Thompson's house was initially built as a home for its owner. Furnishing his house, which was of traditional Thai design, with antique Thai and Chinese furniture, Thompson avidly collected Asian art. His house offered sanctuary to a host of precious artifacts, ranging from Cambodian deities to Chinese porcelains. Concerned with preserving Asian cultural heritage, Thompson collected Thai, Burmese and Cambodian art in order to protect it from the ravages of the tropical climate and plunder, and also from what he perceived as the general disregard for Oriental antiquities. Had the sixty-one year old Thompson not vanished without a trace one Sunday afternoon twenty years ago, his collection might now exist in its entirety, and would perhaps have grown as he sought to preserve the remnants of the Far Eastern past.

E.H.A.



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Jim Thompson's Thai Sculptures.

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Modifying the Artist's Creation: Flattery May Get You Nowhere

Two recent lawsuits—different in many ways but having a common thread—suggest that the modification of an artist's work may not only infuriate the artist, but compel him to seek judicial redress. Others may regard the modification as a form of flattery, but to the artist a wrong has been committed. One case involved Walt Spitzmiller, an artist who specializes in recreational and sport paintings; the other involves Saul Steinberg, whose fame derives in part from cartoons and illustrations he has created for *The New Yorker* magazine.

The Spitzmiller Case. In 1986, Spitzmiller was asked by L. L. Bean, Inc., a major mail order firm which appeals to an outdoor, nature-loving clientele, to prepare a painting for one of Bean's catalogues. The painting prepared by Spitzmiller, entitled "Hunter and Friend," portrayed a man, dressed as a hunter, and a hunting dog. Bean, after accepting and paying for the work, decided the painting should be modified. It altered the face, head, and hat of the hunter, and the face and head of the dog. It may have pleased the executives at Bean and perhaps the majority of the subscribers to the Bean catalogue, but it shocked Spitzmiller. He promptly brought suit in the United States District Court for the District of Connecticut where Spitzmiller resides.

Inasmuch as the suit was promptly settled, the public will be denied the benefit of any judicial decision dealing with the merits of Spitzmiller's claim. The complaint, however, is so all encompassing that a brief discussion of the issues is instructive. It reads as if the lawyer for Spitzmiller had recently completed a seminar in art law, was preparing for a final examination, and passed with the highest of honors.

There were nine separate counts in Spitzmiller's complaint:

First, copyright infringement. Spitzmiller claimed that despite the sale of the painting, the separate right of copyright was retained by him. Accordingly, all derivative rights in the work (such as the right to modify it) resided in the artist.

Second, the Lanham Act. The Federal Trademark Statute protects identifying works used in interstate commerce. Spitzmiller claimed that the modified painting ascribed to him violated Section 43(a) of the Lanham Act relating to trademarks and unfair competition entitled "False Designations of Origin and False Descriptions Forbidden."

Third, unfair competition. Spitzmiller claimed that the reproduction and distribution of the "Unauthorized Cover" constituted a distortion and mutilation of the painting and a misappropriation of his name and signature, thus amounting to unfair competition. He did not allege any competition between himself and Bean.

Fourth, Uniform Deceptive Trade Practices Act. Maine, the home of Bean, has adopted a Uniform Deceptive Trade Practices Act. Spitzmiller claimed that Bean's passing off its defaced painting as that of Spitzmiller violated that statute.

Fifth, breach of contract. Spitzmiller alleged a garden variety breach of contract claim, specifically that if any changes were to be made in the painting they were to be discussed with him.

Sixth, libel. The defaced painting, alleged Spitzmiller, was false and defamatory, damaging the artist and his profession.

Seventh, Connecticut Unfair Trade Practices Act. This is basically similar to the fourth count, and relies on the statute of the state of Connecticut where Spitzmiller resides.

Eighth, New York Artists' Authorship Rights Law. By publishing the work in New York, Spitzmiller alleged that Bean had violated the recently enacted New York statute. This would have required Spitzmiller to prove his reputation was damaged.

Ninth, Maine's Artists' Authorship Rights Law. This is similar to the eighth count, but based on the Maine statute.

The Steinberg Case. In this action, Steinberg sued various parties involved in the movie "Moscow on the Hudson" for infringing his copyright on an illustration that he drew for *The New Yorker* which appeared on the cover of the March 29, 1976 issue of the magazine. The illustration is known as the parochial New Yorker's view of the world, which essentially telescoped 3,000 miles of territory and 48 states to a few designated landmarks. In contrast, a few blocks of Manhattan were treated in detail. The illustration is unquestionably, vintage Steinberg.

The "Moscow" illustration modifies the Steinberg concept to a redacted view of New York to Moscow—a few countries, a few landmarks. In this case, the defendant argued that although the work had been inspired by Steinberg's creation there was at most a copying of the "idea" and not of the "expression," which is required for a copyright infringement. The court rejected this defense as well as others, including its "fair use" as a parody. Accordingly it held that the defendant had infringed Steinberg's design (666 F.Supp 706 (S.D.N.Y. 1987)).

The two cases, of course, are different in many respects but do have a common thread: both used the artist's concept and attempted to improve it for independent purposes. In both cases, the flattering of the artist led to a civil wrong . In neither case was the artist's consent requested.

Before and after: Walt Spitzmiller's Hunter with his Dog.

The bill recently reintroduced by Senator Kennedy in the United States Senate (S. 1619, 100th Cong., 1st. Sess.) presents an intriguing facet to the question as to whether the bill if enacted, would in effect offer any significant help to the artist in a comparable situation. The relevant provision provides:

> "...the significant or substantial distortion, mutilation, or other alteration to a pictorial, graphic, or sculptural work, which is publicly displayed, caused by an intentional act or by gross negligence is a violation of the exclusive rights of the copyright owner where the author of the work is the copyright owner..."

Applying this to the *Spitzmiller* and *Steinberg* situations: suppose, Bean did not alter the original painting (that is, the work itself) but only a reproduction (*i.e.,* a copy) of it. Would that be covered by the bill? Under the Copyright Act the term "copies" is defined to include "the material object...in which the work is first fixed"—but the reverse may not be the case. The term "pictorial, graphic and sculptural works" is defined in the Copyright Act without indicating that the term includes "copies." Moreover, in the *Steinberg* case there was certainly no alteration of the work which defendants never had in their possession. Furthermore, another provision of the Kennedy bill gives the artist a right to "disclaim authorship" of any of his works which are publicly displayed because of any "distortion, mutilation or other alteration thereof." Neither Spitzmiller nor Steinberg tried to "disclaim" authorship of the offending work, except perhaps Spitzmiller's claim under the Lanham Act. If Senator Kennedy's "moral right" concept is incorporated in the copyright act, would the precise statutory language lead to the conclusion that Congress, by specifically defining the scope of the protection, has actually reduced an artist's right in this situation?

There is another trick in the bag. The Berne Convention, to which the United States at present is not a signatory but Congress has before it proposed adoption, provides in part as follows (Art. 6 bis): "Independently of the author's economic rights, and even after the transfer of the said rights, the author shall have the right...to object to any distortion, mutilation or other modification of, or other derogatory action in relation to, the said work, which would be prejudicial to his honor or reputation." If this became part of United States law would either Spitzmiller or Steinberg be likely to prevail that the conduct complained of was "prejudicial" to his "honor or reputation"? Perhaps. In any event, if you wish to flatter me, permit me to write, if not edit, the script.

Franklin Feldman

1987 Art Theft Statistics

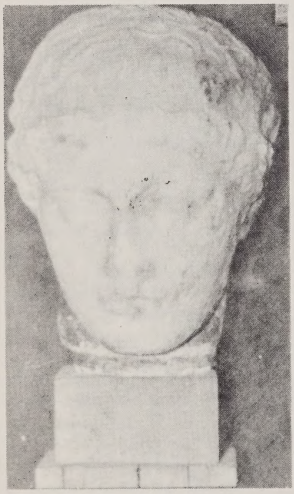
These statistics represent a breakdown of stolen art which appeared in Volume 8 of *IFARreports*. They are only a fraction of art stolen internationally. Many thefts around the world are not reported to IFAR, and these statistics should not be regarded as comprehensive.

Thefts Reported to IFAR	349
Objects Stolen and Reported to IFAR	1054
Objects Published in IFAR	1010
Recoveries: Total Objects Previously Published and Recovered in 1987	90
Objects recovered from thefts reported in 1987	17
U.S. Recoveries	1
Foreign Recoveries	16
Objects recovered from thefts reported prior to 1987	73
U.S. Recoveries	16
Foreign Recoveries	57

10 Important Thefts Reported in 1987

1. *CHIRICO, Giorgio de (Italian, 1888-1978).* Vulcan's Forge. (IFARreports, *Jun. '87, vol. 8, no. 4, p. 11, no. 456, *87.155.6).*

After thieves de-activated the alarm system in Milan's Triennale Museum on September 29, 1986, they stole twenty-one paintings by modern masters. The total value of the theft was 2,000,000 Lire. All of the works were part of a collection belonging to a well-known manufacturer of bricks, Giuseppe Verzocchi. This painting by de Chirico was among those taken.



2. Ephebe. *(Greek, 5th Century. B.C.)* (IFARreports, *Jn. '87, vol. 8, no. 4, p. 17, no. 511, *87.143.4).*

Stolen from a museum in Terracina, Italy, this bust was one of six taken on May 28, 1987. One of the works, a marble fragment of a woman with drapery, has fortunately been recovered.

3. *BUTHAUD, René (French, b. 1886).* Vase. (IFARreports, *Oct. '87, vol. 8, no. 7, p. 17, no. 744, *87.255.)*

On January 20, 1987, this ceramic vase was stolen from the Société de Gens de Lettres in Paris. Five other Art Deco vases were taken during the theft.

4. *GORHAM Manufacturing Company (American, 19th Century).* Punchbowl and Ladle. (IFARreports, *Jun. '87, vol. 8, no. 4, p. 16, no. 493, *87.162.1-2).*

An important parcel gilt punchbowl and ladle made by the Gorham Manufacturing Company was stolen on April 15, 1987 . On loan to the Roger Williams Park Museum in Providence, RI from the museum of the Gorham Division of Textron, the punchbowl and ladle were part of a large collection commissioned by Colonel H.J. Furler. Several other silver objects were stolen with it.

5. *RENOIR, Pierre Auguste (French, 1841-1919).* Bouquet of Anemones in a Green Vase. (IFARreports, *May '87, vol. 8, no. 3, p. 12, no. 316, *87.135.)*

This still-life, valued at $720,000, was stolen when thieves forced open the front door of the Wildenstein Gallery in London on April 5, 1987.

6. *VELDE, Willem van de, the Younger (English, 1633-1707).* Dutch Ships. (IFARreports, *May '87, vol. 8, no. 3, p. 10, no. 294, *87.99.9.)*

The burglary of an art gallery in Maastricht on Feruary 16, 1987 resulted in the theft of nine old master paintings, this one by van de Velde II being among them. It is believed that the thief or thieves who stole $2.5 million of art had access to keys for the gallery.

10 Important 1987 Recoveries

7. General's Sarcophagus *(Roman, Late Second Century). (IFARreports, Jun. '87, vol. 8, no. 4, p. 17, no. 516, *87.139).*

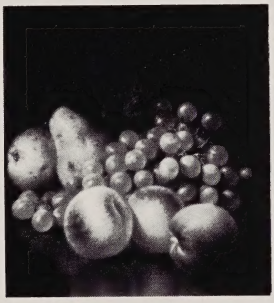
U.S. Customs reported the theft of this sarcophagus to IFAR after an informant alerted officials to the crime. Stolen from the Villa Taverna in Frascati, this relief may be broken into three pieces before it is sold.

8. *MATISSE, Henri (French, 1869-1954).* The Garden. (IFARreports, *Jul. '87, vol. 8, no. 5, p. 13, no. 553, *87.191).*

Matisse's garden scene was stolen from the Museum of Modern Art in Stockholm, Sweden after thieves broke two panes of protective glass in order to reach it.

9. *GOTTLIEB, Adolph (American, 1903-74).* Burst. (IFAReports, *Aug./Sept. '87, vol. 8, no. 6, p. 17, no. 670, *87.203).*

This tapestry hung in the lobby of the Empire State Institute for the Performing Arts; staff members noticed it was missing on May 25, 1987.



10. *DUNNING, Robert Spear (American, 1829-1905).* Still Life with Peaches, Pears and Grapes. (IFAReports, *Aug./Sep. '87, vol. 8, no. 6, p. 11, no. 607, *87.202).*

This painting was stolen in an armed robbery of the North Point Gallery in San Francisco on June 23, 1987. Witnesses stated that the robber was a clean-cut, well-spoken black male in his thirties. It was the first armed robbery of a San Francisco art gallery in the memory of local dealers.

1. *Gustav Klimt (Austrian, 1862-1918).* Schloss Kammer Am Attersee. (IFARreports, *Oct./Nov. '85, vol. 6, nos. 8/9, p. 21 and cover photo, no. 1113, *85.588.)*

In 1984, the court, ruling that Michael S. Gruen was the rightful heir to this painting, settled a title dispute between Gruen and his stepmother, Kemija Gruen. Despite the ruling, Mrs. Gruen only allowed Mr. Gruen to take possession of the work in 1987; he put it up at auction at Sotheby's in London where it sold for $4.8 million.

2. *J. Ellsworth Broadhead (American, 19th-20th century).* Carved and Painted Miniature Circus Parade. (IFAReports, *May '87, vol. 8, no. 3, p. 24, no. 417, *87.132.2).*

After three months of publicizing the theft of this unusual piece of folk art which Broadhead and his son had carved over a period of eighty years, its New Jersey owners recovered the treasured work.

3. *Eugène Delacroix (French, 1798-1863).* Tam O'Shanter Pursued by Witches. (IFARreports, *May '87, vol. 8, no. 3, p. 11, no. 308, *87.105.)*

The FBI recovered this painting on Staten Island after receiving essential information from IFAR. Having been stolen from a Kennedy Airport van on 57th Street, it was returned to its joint owners, Richard Feigen and Stephen Hahn, in July.

4. *Egyptian, Old Kingdom.* Standing and Seated Male Figures. (IFARreports, *Jun. '87, vol. 8, no. 4, p. 16-17, no. 494-8, 499-506, 508-10, *87.147.1-5, 6-13, 15-7.)*

In April 1987, IFAR received a report that fourteen out of seventeen Egyptian statuettes stolen from a tomb storehouse in Saqqara, Egypt were recovered. Three of the standing figures are still missing.

5. *Cesare Detti (Italian, 1847-1914).* Odalisque. (Stolen Art Alert, *Mar./Apr. '83, vol. 4, no. 2, p. 15, no. 227, *82.524.3.)*

This painting was recovered when its owner noticed it in a Christie's sales catalogue. It was promptly withdrawn from sale. Stolen in May 1982 from a gallery in West Hollywood, California, the painting was the fourth and last picture recovered from the theft. Police had returned the three other pictures, found during a narcotics raid, in November 1985.

6. *Roman.* Sarcophagus with Putti Holding Central Medallion with Coat of Arms. (IFARreports, *Mar./Apr. '87, vol. 8, no. 2, p. 27, no. 286, *87.68.)*

Interpol notified IFAR in April 1987 that this sarcophagus, stolen on November 7, 1986 from a private owner in Rome, has been recovered.

7. *Edouard Vuillard (French, 1868-1940).* Le Petit Café de Tristan Bernard. (IFAReports, *Mar./Apr. '87, vol. 8, no. 2, p. 18, no. 207, *87.90.2.)*

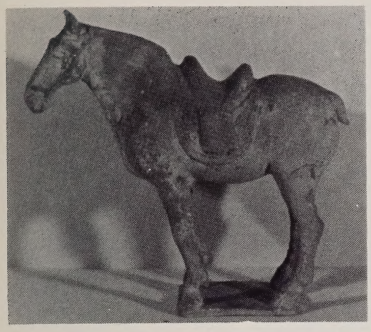
IFAR reported that four paintings by Vuillard were stolen on December 22, 1986 from the lobby of the Comedie of the Champs Elysées in Paris. All four of the theater's Vuillards were recovered this year.

8. *Thomas Gainsborough (English, 1727-88).* Landscape. (IFARreports, *Jan./Feb. '87, vol. 8, no. 1, p. 7, no. 10, *87.36.)*

On the night of September 17, 1986, this painting was stolen from a private collection in Brannenburg, West Germany. Interpol reported to IFAR that in February 1987, the work was recovered.

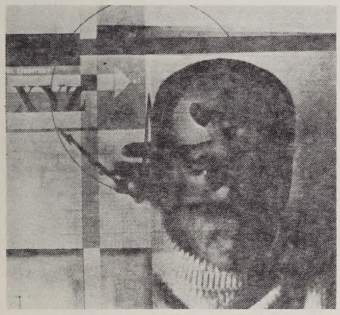
Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI, and Interpol



9. *T'ang Dynasty (A.D. 618-906).* Tomb Figure of a Horse. (IFARreports, *Oct. '86, vol. 7, no. 8, p. 27, no. 1218, *86.481.9.)*

IFAR helped the owner to recover seven of the twenty-two Chinese artifacts stolen from a private residence in Chevy Chase, Maryland, twenty of which were published in IFARreports. *The value of the recovered objects amounted to $50,000. Fourteen items from the theft are still missing.*



10. *Eliezer Lissitzky, called El (Russian, 1890-1941).* Self-Portrait. (IFARreports, *Nov. '86, vol. 7, no. 9, p. 16, no. 1293, *86.561.)*

In January 1987, it was reported to IFAR that El Lissitzky's photomontage was returned to a private collection in Los Angeles, California after having been stolen in 1986.

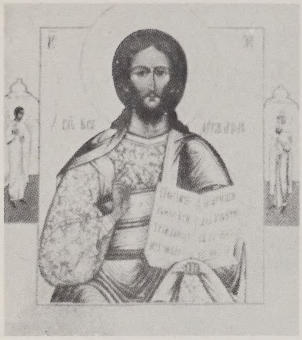
Soyer's Studio Plundered

Over the weekend of December 12-13, 1987, five weeks after Raphael Soyer's death on November 4, the artist's studio was burglarized. Tearing off the medicine chest in an empty adjoining apartment and punching through another medicine chest in Soyer's studio, the thief, or thieves, stole between four and five hundred etchings and lithographs, worth up to $200,000. Sheila Gottesman, a private investigator in Washington, D.C. who was working on the case, was first to alert IFAR to the crime. According to her, the thief was not after drawings or paintings; only the storage cabinets containing the prints were emptied. Several suspects are undergoing questioning, though incriminating evidence is scant.

Soyer's 1967 Man and Wife, *stolen.*

Soyer's 1973 Nude, *stolen.*

Soyer's 1967 Mother and Child, *stolen.*



Udine, Italy

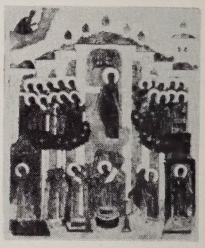
Interpol has reported to IFAR that fifteen icons were seized on February 21, 1985 in Udine, Italy. All are painted in oil on wood and range in size from 57.0 cm. x 71.0 cm. to 27.0 x 31.0 cm. IFAR did not publish the theft.

Icons, *seized in Udine, Italy*

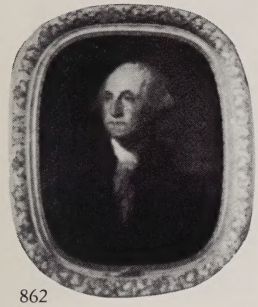
The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.



Fine Arts



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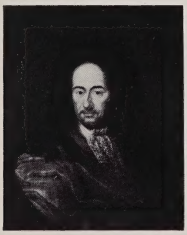

866

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

862 STUART, Gilbert, copy of (1755-1828). *Portrait of George Washington.* Oil on canvas. 99.1 x 81.3 cm. *87.349.2. Normandy, France. 21 Nov. '87.

863 SULLY, Thomas (1783-1872). *Portrait of a Woman,* c. 1823. Oil painting. 91.4 x 121.9 cm., incl. frame. 87.328. Warren, PA. 6 Nov. '87.

American, 20th Century

864 HOFMANN, Hans (1880-1966). *Blue Form,* 1960. Oil on plywood. Ht. 24.8 cm. Signed and dated in lower right. *87.342. Beverly Hills, CA. 2 Jul. '87.

Danish, 19th Century

865 JENSEN, Johan-Laurents (1800-56). *Still-Life of Roses in a Basket,* 1829. Oil painting. 19.4 x 45.7 cm. Signed and dated. *87.341. Between Segundo and Los Angeles, CA. 2 Jul. '86.

European, 17th Century

866 UNKNOWN. *Portrait of Leibnitz,* (End of century). Oil on canvas. 81.3 x 66.0 cm. *87.349.1. Normandy, France. 21 Nov. '87.

French, 18th Century

867 FRAGONARD, Jean-Honoré, Attr. to (1732-1806). *Landscape.* Oil on panel. 38.0 x 28.0 cm. *87.319. Chartres, France. 10 Sep. '87.

868 NATTIER, Jean-Marc (1685-1766). *Portrait of the Marquise of Chateauroux.* Oil on panel . 47.0 x 38.0 cm. *87.313.4. Quebec, Canada. 9 Dec. '86.

French, 19th Century

869 BERTRAND, Jean-Baptiste (1823-87). *Death of Ophelia.* Oil on canvas. 39.0 x 60.0 cm. *87.321.1. Limoux, France, 19 May '87.

870 HARPIGNIES, Henri-Joseph (1819-1916). *Landscape.* Oil on panel . 22.0 x 13.0 cm. Inscribed at bottom: H.J. Harpignies. *87.313.1. Quebec, Canada. 9 Dec. '86.

871 HARPIGNIES, Henri-Joseph (1819-1916). *Landscape,* 1907. Oil on panel. 31.0 x 40.0 cm. Signed and dated: H. Harpignies. *87.313.2. Quebec, Canada. 9 Dec. '86.

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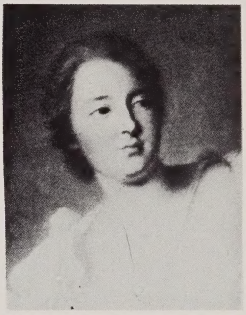

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872 LEBASQUE, Henri (1865-1937). *Girl Reading.* Oil on canvas. 54.0 x 49.0 cm. *87.321.2. Limoux, France. 19 May '87.

French, 20th Century

873 CHAGALL, Marc (1887-1985). *Genesis Chapter XLIX.* Lithograph. 27.0 x 15.0 cm. Inscribed "Zabulon habite au bord de la mer, la ou abordent les navires, son flanc est contre Sidon," signed and dedicated by the artist "Pour le Musée de Limoux." *87.321.3. Limoux, France. 19 May '87.

Italian, 15th Century

874 BOTTICELLI, Sandro, Attr. to (c. 1444-1510). *Virgin and Child,* c. 1470. Oil on panel. 80.0 x 47.0 cm. *87.324. Italy. 18 Nov. '85.

875 PIERO di COSIMO, School of (1462-1521). *The Abduction of Ganymede.* Oil on panel. 76.0 x 58.0 cm. *87.317.1. Florence, Italy. 13 Mar. '86.

Italian, 16th Century

876 CALDARA, Polidoro, called Polidoro de Caravaggio (1492-1543). *The Virgin Mary, St. Michael and a Holy Bishop.* Oil on canvas. 120.0 x 160.0 cm. *87.318. Bergamo, Italy. 14 May '87.

877 CARRUCI, Jacopo da, called Pontormo (1494-c. 1556). *A Woman and Two Naked Children.* Oil on wood. 45.0 x 31.0 cm. Presumed copy of the tabernacle in Porta Pinti which was destroyed in the late 18th century. *87.317.3. Florence, Italy. 13 Mar. '86.

878 CALIARI, Paolo, called Veronese, Attr. to (1528-88). *Portrait of a Man with Fur-lined Coat.* Oil on wood. 63.0 x 53.0 cm. Initials P.C. under the left ear. Inv. no. 45880-05. *87.315.5. Rosario, Argentina. 24 Mar. '87.

879 UNKNOWN. *The Virgin Mary with the Infant Jesus and St. John as a Child.* Oil on canvas. 84.0 x 70.5 cm. *87.317.2. Florence, Italy. 13 Mar. '86.

880 VECELLIO, Tiziano, called Titian (c. 1490-1576). *Philip II.* Oil on panel. 58.0 x 40.5 cm. Inv. no. 46995-05. *87.315.2. Rosario, Argentina. 24 Mar. '87.

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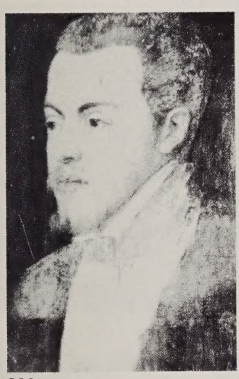

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Italian, 17th Century

881 MAGNASCO, Alessandro, called Lissandro (1667-1749). *Landscape with Monks and Washerwomen.* Oil on canvas. 93.0 x 134.0 cm. Inv. no. 45872-04. *87.315.1. Rosario, Argentina. 24 Mar. '87.

882 MOLA, Pier or Pietro Francesco, Attr. to (1612-66). *Oriental Men Drinking.* Oil on canvas. 26.5 x 17.0 cm. *87.317.4. Florence, Italy. 13 Mar. '86.

883 ROSA, Salvator (1615-73). *Battle Scene.* Oil. 40.0 x 59.0 cm. *87.313.3. Quebec, Canada. 9 Dec. '86.

Italian, 18th Century

884 BRANDI, Domenico (1683-1736). *Pastoral Scene*. . . . Oil on canvas. Oval. *87.320.1. Naples, Italy. 31 Mar. '87.

885 BRANDI, Domenico (1683-1736). *Pastoral Scene*. . . . Oil on canvas. Oval. *87.320.2. Naples, Italy. 31 Mar. '87.

Italian, 20th Century

886 MORANDI, Giorgio (1890-1964). *Still Life,* 1949. Oil on canvas. 30.0 x 43.5 cm. Signed Morandi in lower right corner. *87.322. Zurich, Switzerland. 4 Dec. '87.

Russian, 20th Century

887 KANDINSKY, Wassily (1866-1944). *Plat Profond,* 1930. Oil on board. 49.0 x 70.0 cm. Initialed and dated in lower left: "WK30." *87.340. Between Cologne and Munich, West Germany. 16 Sep. '85.

Spanish, 16th Century

888 THEOTOCOPOULOS, Domenikos, called El Greco (1541-1614). *Evangelist.* Oil on canvas. 70.0 x 53.0 cm. Initials D.T. above the left shoulder, written in Greek letters. Inv. no. 45877-05. *87.315.3. Rosario, Argentina. 24 Mar. '87.

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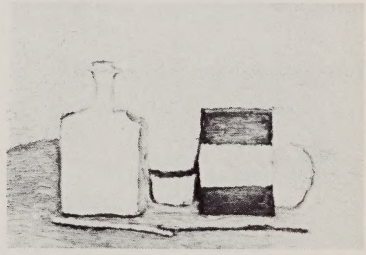

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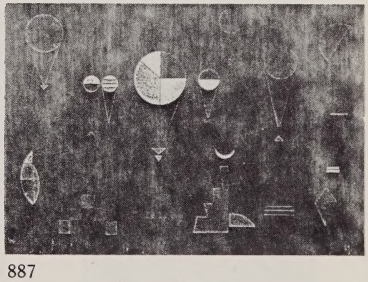

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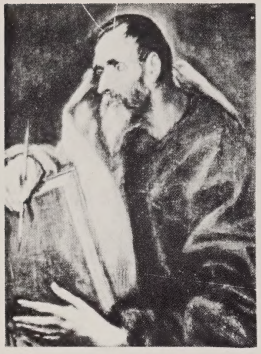

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Spanish, 18th Century

889 GOYA, Francisco Jose (1746-1828). *Bandits Murdering Men and Women.* Oil on wood. 30.0 x 21.0 cm. Inv. no. 45876-07. *87.315.6. Rosario, Argentina. 24 Mar. '87.

890 GOYA, Francisco Jose, Attr. to (1746-1828). *Doves and Hens.* Oil on canvas. 46.0 x 58.0 cm. Inv. no. 45883-10. *87.315.4. Rosario, Argentina. 24 Mar. '87.

Spanish, 19th Century

891 MADRAZO, Luis. *Portrait of the Duchess of Montpensier, Infanta of Spain,* 1846. Oil on canvas. 45.7 x 55.9 cm. *87.349.4. Normandy, France. 21 Nov. '87.

892 MADRAZO, Luis. *Marriage portrait of Queen Isabella II of Spain,* 1846. Oil on canvas. 45.7 x 55.9 cm. *87.349.3. Normandy, France. 21 Nov. '87.

Prints, Drawings

Belgian, 19th Century

893 KHNOPFF, Fernand (1858-1921). *Portrait of a Woman.* Crayon on waxed cloth. 15.0 x 12.5 cm. A head of a woman. Signed in the lower right corner. 87.329. Brussels, Belgium. 17 Nov. '87.

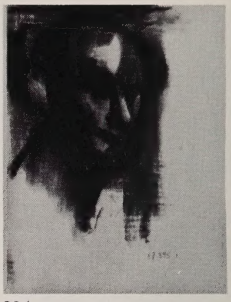
English, 20th Century

894 BOMBERG, David (1890-1957). *Self-Portrait.* Pencil and charcoal. 39.4 x 28.6 cm. Signed on back. *87.345. New York, NY. 7 Apr. '87.

895 MOORE, Henry (1898-1986). *Reclining Woman,* 1981. Charcoal, ballpoint pen, gouache and chalk. 25.4 x 31.8 cm. Signed: Moore. 87.343.3. New York, NY. Oct. '87.

896 MOORE, Henry (1898-1986). *Tree Study,* 1980. Watercolor, wash and charcoal. 27.3 x 32.4 cm. Signed in lower right: Moore. *87.343.2. New York, NY. Oct. '87.

897 MOORE, Henry (1898-1986). *Two Found Objects IV, Ideas for Sculpture,* 1982. Charcoal, gouache, black ballpoint pen. 25.4 x 25.8 cm. Signature in lower left: Moore. *87.343.1. New York, NY. Oct. '87.



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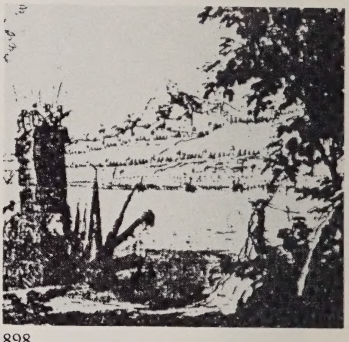

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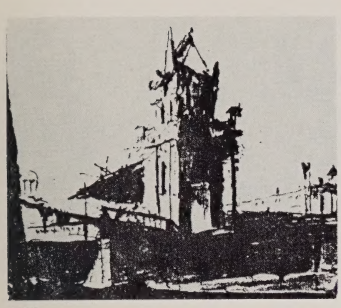

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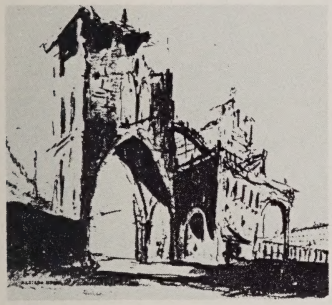

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Italian, 18th Century

898 GALLIARI, Bernardino (1707-94) and Fabrizio (1709-90). *Battlefield with a Tower Being Pulled by an Elephant.* Watercolor, pen drawing. 22.2 x 32.0 cm. *87.314.2. Milan, Italy. 16 Dec. '86.

899 GALLIARI, Bernardino (1707-94) and Fabrizio (1709-90). *Bridge and Fortification.* Pen drawing in bistre. 23.7 x 29.0 cm. *87.314.8. Milan, Italy. 16 Dec. '86.

900 GALLIARI, Bernardino (1707-94) and Fabrizio (1709-90). *Castle.* Pen drawing in bistre. 18.5 x 24.5 cm. *87.314.13. Milan, Italy. 16 Dec. '86.

901 GALLIARI, Bernardino (1707-94) and Fabrizio (1709-90). *Castle.* Drawing in bistre. 23.2 x 28.5 cm. *87.314.10. Milan, Italy. 16 Dec. '87.

902 GALLIARI, Bernardino (1707-94) and Fabrizio (1709-90). *Cottages.* Pen drawing in bistre. 23.7 x 29.0 cm. *87.314.7. Milan, Italy. 16 Dec. '86.

903 GALLIARI, Bernardino (1707-94) and Fabrizio (1709-90). *Garden.* Pen drawing in bistre. 23.0 x 28.0 cm. *87.314.17. Milan, Italy. 16 Dec. '86.

904 GALLIARI, Bernardino (1707-94) and Fabrizio (1709-90). *Landscape.* Pen drawing in bistre. 21.0 x 31.0 cm. *87.314.12. Milan, Italy. 16 Dec. '86.

905 GALLIARI, Bernardino (1707-94) and Fabrizio (1709-90). *Landscape.* Pen sketch in bistre. 21.0 x 31.0 cm. *87.314.11. Milan, Italy. 16 Dec. '86.

906 GALLIARI, Bernardino (1707-94) and Fabrizio (1709-90). *Landscape.* Pen drawing. 19.0 x 24.0 cm. *87.314.15. Milan, Italy. 16 Dec. '86.

907 GALLIARI, Bernardino (1707-94) and Fabrizio (1709-90). *Landscape.* Pen drawing. 21.5 x 31.5 cm. *87.314.16. Milan, Italy. 16 Dec. '86.

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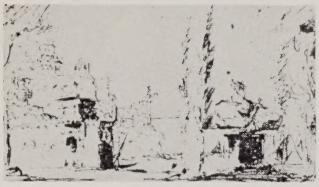

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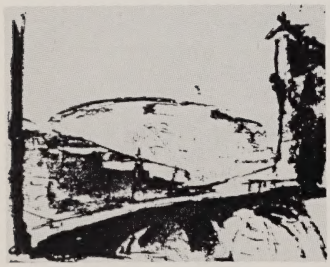

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908 GALLIARI, Bernardino (1707-94) and Fabrizio (1709-90). *Landscape.* Pen drawing in bistre. 29.0 x 42.0 cm. *87.314.6. Milan, Italy. 16 Dec '86.

909 GALLIARI, Bernardino (1707-94) and Fabrizio (1709-90). *Landscape.* Pen sketch. 26.5 x 39.0 cm. *87.314.5. Milan, Italy. 16 Dec. '86.

910 GALLIARI, Bernardino (1707-94) and Fabrizio (1709-90). *Landscape.* Pen drawing in bistre. 33.0 x 48.0 cm. *87.314.3. Milan, Italy. 16 Dec. '86.

911 GALLIARI, Bernardino (1707-94) and Fabrizio (1709-90). *Landscape with a Bridge.* Pen sketch in bistre. 19.0 x 24.0 cm. *87.314.14. Milan, Italy. 16 Dec. '86

912 GALLIARI, Bernardino (1707-94) and Fabrizio (1709-90). *Landscape with a River.* Pen drawing in sepia. 26.0 x 39.8 cm. *87.314.9. Milan, Italy. 16 Dec. '86.

913 GALLIARI, Bernardino (1707-94) and Fabrizio (1709-90). *Military Camp with War Machines.* Pen drawing. 31.0 x 47.2 cm. *87.314.1. Milan, Italy. 16 Dec. '86.

914 GALLIARI, Bernardino (1707-94) and Fabrizio (1709-90). *Seascape.* Pen drawing in bistre. 24.0 x 34.5 cm. *87.314.4. Milan, Italy. 16 Dec. '86

Italian, 20th Century

915 ANNIGONI, Pietro (b. 1910). *A Woman's Head,* 1979. Red chalk drawing on paper. 30.0 x 40.0 cm. Inscription in lower right corner, "Alla Brigata Del Leoncino Di Pistoia—1979 LXXIX." *87.323. Pistoia, Italy. 27 Dec. '86.

Sculpture

Belgian, 18th Century

916 UNKNOWN. *Our Lady of the Afflicted,* c. 1725. Polychromed oak. Ht. 48.5 cm. Inventory reference: M71940, Institut Royal du Patrimoine Artistique. *87.331. Seneffe, Belgium. 8 Feb. '87.

Belgian, 19th Century

917 UNKNOWN. *St. Clara of Assisi.* Polychromed wood. Ht. 64.0 cm. Inventory reference: M201004, Institut Royal de Patrimoine Artistique. *87.327.1. Nassogne-Forrierus, Belgium. 13 Jun. '87.

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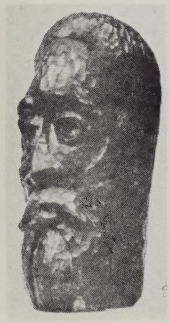

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918 UNKNOWN. *St. Roch.* Polychromed wood. Ht. 102.0 cm. Inventory reference: M201002, Institut Royal du Patrimoine Artistique. *87.327.2. Nassogne-Forrierus, Belgium. 13 Jun. '87.

919 UNKNOWN. *Virgin of the Immaculate Conception Crushing the Serpent.* Polychromed wood. Ht. 69.0 cm. Inventory reference: M201003, Institut Royal du Patrimoine Artistique. *87.327.3. Nassagne-Forrierus, Belguim. 13 Jun. '87.

Canadian, 20th Century

920 HECHT. *The Bearded Head of Moses,* 1975. Rosewood. 43.0 x 16.0 x 20.0 cm; wt. 11.34 kg. Signed and dated on the base: Hecht 75. *87.326. Toronto, Canada. 18 Jun. '87.

European, 16th Century

921 UNKNOWN. *St. Adele.* Polychromed oak. Ht. 47.5 cm. Inventory reference: M220549, Institut Royal du Patrimoine Artistique. *87.325. Hemptinne, Belgium. 27 Mar. '87.

French, 17th Century

922 UNKNOWN. *St. John the Baptist.* Polychromed wood. Ht. 80.0 cm. Included in the inventory of the Monuments Historiques du Morbihan, 9 Jan. 1986. *87.336. Plumelin, France. 28 Jun. '87.

French, 18th Century

923 UNKNOWN. *St. Leger.* Polychromed wood. Ht. 60.0 cm. *87.334. Serrieres de Briored, France. 14 Jun. '87.

French, 19th Century

924 UNKNOWN (First half of 19th century). *The Baptism of Christ.* Painted wood. Ht. 53.0 cm. Included in the inventory of the "Supplementaire des Monuments Historiques," 23 Dec. '83. *87.335. Meaux la Montagne, France. 19 Jul. '87.

German, 20th Century

925 KIRCHMAYER, Iohannes. *St. Bernard of Clairvaux,* 1910. Wood polychromed in the 1950s. Ht. 53.3 cm. Name of the saint is carved in Latin around the base; probably the name of the benefactor carved in English as well. 87.311.1. Boston, MA. 29 Nov. '87.

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926 KIRCHMAYER, Iohannes. *St. Joseph of Arimathaea,* 1910. Wood polychromed in the 1950s. Ht. 53.3 cm. Name of the saint is carved in Latin around the base; probably the name of the benefactor is carved in English as well. *87.311.2. Boston, MA. 29 Nov. '87.

Mexican, 20th Century

927 ZUNIGA, Francisco (b. 1913). *Crouching Woman with Bowl.* Bronze. 214.7 x 213.4 x 152.4 cm. No. XII of an edition of XXV. *87.344. New York, NY. Jul. '87.

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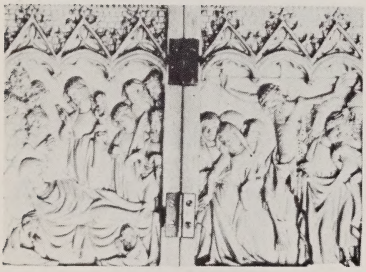


928

Ivories

928 UNKNOWN (French, 14th Century). *Death of the Virgin and the Crucifixion.* Ivory. 13.3 x 9.6 cm. Diptych. *87.330. Brescia, Italy.

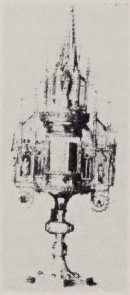
Jewelry

929 American, 19th Century. *Miniature Political Pin Depicting a Log Cabin,* 1820-30. Watercolor on ivory, pen and ink inscription, brass. 14.0 x 1.9 cm. "Harrison and Reform." Red accession number on back: 1981.12.30. *87.346. Quebec, Canada.

Liturgical Objects

930 UNKNOWN. Belgian, 19th Century. *Cylindrical Monstrance.* Gilded and decorated with precious stones. Ht. 67.0 cm. Inventory reference: M245399 Institut Royal du Patrimoine Artistique. *87.333. Hasselt, Belgium. 28 Feb. '87.

931 UNKNOWN. (French, 16th Century). *Procession Cross.* Ht. 7.0 cm. Included in the inventory of the "Monuments Historiques," 6 Jun. 1902. *87.337. Lyon, France. 1 Jan. '87.



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932 IXELLES, Devroye d' (Belgium, 19th Century). *Reliquary.* Ht. 30.0 cm. Inventory reference: M30397, Institut Royal du Patrimoine, Artistique. *87.332. Ragnies, Belgium. 3 Mar. '87.

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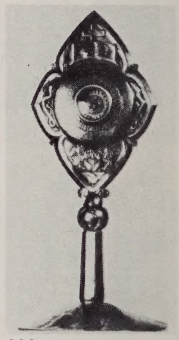
933 ERTÉ, Romain de Tirtoff (b. 1892). Russian. *Twilight,* 1986. Bronze. Ht. 52.1. cm. Signed: "Erte." Edition No. 359. *87.347. Cliffside Park, NJ. 29 Nov. '87.



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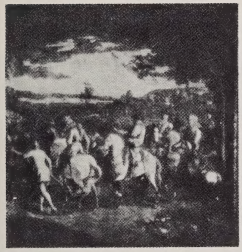
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934 GOBELINS (French). *Aphrodite Asking Hephaestos for Weapons for Aeneas.* Tapestry. 230.0 x 350.0 cm. *87.338.12. Bellikon, Switzerland. 16 Nov. '86.

935 GOBELINS (French). *Battle Orders.* Tapestry. 415.0 x 430.0 cm. *87.338.11. Bellikon, Switzerland. 16 Nov. '86.

936 GOBELINS (French). *Bivouac During the Military Campaign in Flanders.* Tapestry. 480.0 x 420.0 cm. *87.338.10. Bellikon, Switzerland. 16 Nov. '86.

937 GOBELINS (French). *Country Scene.* Tapestry. 160.0 x 250.0 cm. Subject after Teniers of Brussels. *87.338.14. Bellikon, Switzerland. 16 Nov. '86.

938 GOBELINS (French). *Country Scene.* Tapestry. 160.0 x 250.0 cm. Subject after Teniers of Brussels. *87.338.15. Bellikon, Switzerland. 16 Nov. '86.

939 GOBELINS (French). *Country scene.* Tapestry. 160.0 x 250.0 cm. Subject after Teniers of Brussels. *87.338.16. Bellikon, Switzerland. 16 Nov. '86.

940 GOBELINS (French). *Couples in a Landscape.* Tapestry. 170.0 x 250.0 cm. *87.338.6. Bellikon, Switzerland. 16 Nov. '86.

941 GOBELINS (French). *Figures in a Landscape.* Tapestry. 360.0 x 250.0 cm. *87.338.4. Bellikon, Switzerland. 16 Nov. '86.

942 GOBELINS (French). *Grape-picking.* Tapestry. 480.0 x 400.0 cm. *87.338.3. Bellikon, Switzerland. 16 Nov. '86.

943 GOBELINS (French). *Harvest scene.* Tapestry. 400.0 x 250.0 cm. *87.338.1. Bellikon, Switzerland. 16 Nov. '86.

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944 GOBELINS (French). *Hephaestos Offering Zeus Lightning.* Tapestry. 230.0 x 350.0 cm. *87.338.13. Bellikon, Switzerland. 16 Nov. '86.

945 GOBELINS (French). *Hermine Among the Peasants.* Tapestry. 340.0 x 340.0 cm. *87.338.8. Bellikon, Switzerland. 16 Nov. '86.

946 GOBELINS (French). *Hunting Scene.* Tapestry. 220.0 x 180.0 cm. *87.338.2. Bellikon, Switzerland. 16 Nov. '86.

947 GOBELINS (French). *Mythological scene with Zeus and Artemis.* Tapestry. 520.0 x 340.0 cm. *87.338.9. Bellikon, Switzerland. 16 Nov. '86.

948 GOBELINS (French). *Summer,* 16th Century. Tapestry. 460.0 x 310.0 cm. *87.338.17. Bellikon, Switzerland. 16 Nov. '86.

949 GOBELINS (French). *Tobias.* Tapestry. 250.0 x 260.0 cm. *87.338.7. Bellikon, Switzerland. 16 Nov. '86.

950 GOBELINS (French). *The Burning Bush.* Tapestry. 215.0 x 250.0 cm. *87.338.5. Bellikon, Switzerland. 16 Nov. '86.

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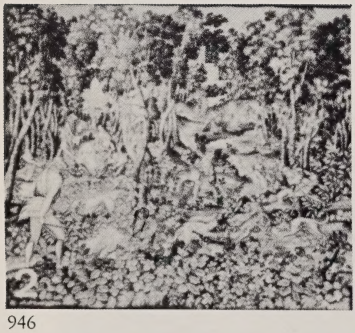

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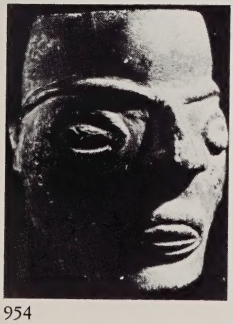

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Pre-Columbian

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951 Animal. Stone. Ht. 10.5 cm. From: Catamarca. *87.339.5. S. Miguel de Tucuman, Argentina. 13 Mar. '87.

952 Animal. Stone. 32.0 x 15.0 cm. From Catamarca. *87.339.1. S. Miguel de Tucuman, Argentina. 13 Mar. '87.

953 Bird. Stone. Ht. 15.5 cm. From Catamarca. *87.339.2. S. Miguel de Tucuman, Argentina. 13 Mar. '87.

954 Human Head. Stone. Ht. 17.5 cm. From Salta. *87.339.6. S. Miguel de Tucuman, Argentina. 13 Mar. '87.

955 Mortar. Stone. From Tucuman. *87.339.7. S. Miguel de Tucuman, Argentina. 13 Mar. '87.

956 Vessel with Geometric Decoration. Stone . Ht. 18.5 cm. From Catamarca. *87.339.4. S. Miguel de Tucuman, Argentina. 13 Mar. '87.

957 Vessel with Human Form. Stone. Ht. 29.0 cm. From Catamarca. *87.339.3. S. Miguel de Tucuman, Argentina. 13 Mar. '87.

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958 Bowl with Geometric Decoration. Polychromed ceramic. Ht. 7.5 x diam. 11.0 cm. *87.339.19. S. Miguel de Tucuman, Argentina. 13 Mar. '87.

959 Bugle. Ceramic. W. 22.0 cm. *87.339.13. S. Miguel de Tucuman, Argentina. 13 Mar. '87.

960 Cylindrical Vase. Painted ceramic. Ht. 16.0 cm. *87.339.10. S. Miguel de Tucuman, Argentina. 13 Mar. '87.

961 Double-Spouted Vessel with Human and Feline Forms. Polished black ceramic. Ht. 19.5 cm. *87.339.21. S. Miguel de Tucuman, Argentina. 13 Mar. '87.

962 Spouted Vessel. Ceramic. Ht. 19.5 cm. *87.339.12. S. Miguel de Tucuman, Argentina. 13 Mar. '87.

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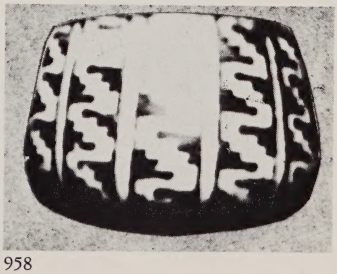

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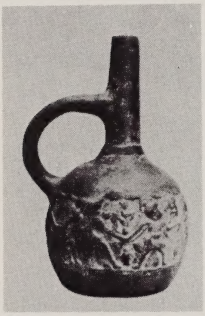

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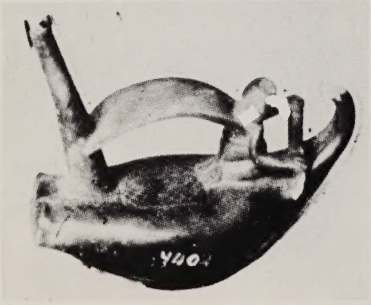

963

963 Spouted Vessel Depicting a Fisherman and His Boat. Polished black ceramic. Ht. 13.0 cm. *87.339.16. S. Miguel de Tucuman, Argentina. 13 Mar. '87.

964 Spouted Vessel with Human Form. Polished black ceramic. Ht. 23.0 cm. *87.339.15. S. Miguel de Tucuman, Argentina. 13 Mar. '87.

965 Spouted Vessel with Human Form. Polished black ceramic. Ht. 19.4 cm. Spout in back. *87.339.17. S. Miguel de Tucuman, Argentina. 13 Mar. '87.

966 Stirrup Spouted Portrait Vessel. Polychromed. Ht. 25.5 cm. *87.339.11. S. Miguel de Tucuman, Argentina. 13 Mar. '87.

967 Stirrup Spouted Vessel. Polished ceramic. Ht. 22.0 cm. *87.339.8. S. Miguel de Tucuman, Argentina. 13 Mar. '87.

968 Stirrup Spouted Vessel. Polished ceramic. Ht. 15.7 cm. *87.339.14. S. Miguel de Tucuman, Argentina. 13 Mar. '87.

969 Stirrup Spouted Vessel with Bird and Fish. Polished black ceramic. Ht. 22.0 cm. *87.339.20. S. Miguel de Tucuman, Argentina. 13 Mar. '87.

970 Vessel. Polychromed black, brown and red. Ht. 13.0 cm. *87.339.9. S. Miguel de Tucuman, Argentina. 13 Mar. '87.

971 Vessel. Painted and polychromed ceramic. Ht. 14.5 cm. *87.339.18. S. Miguel de Tucuman, Argentina. 13 Mar. '87.

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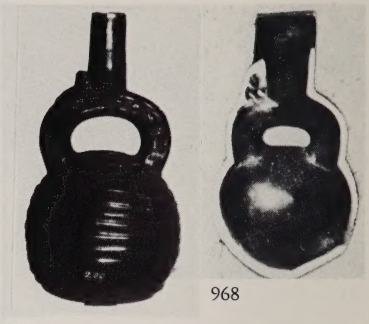

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Oriental Art

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972 Khmer Style. 10th Century. *Dancing Figure.* Bronze. Ht. 18.5 cm. *876.316.16. Bangkok, Thailand. 20 Oct. '80.

973 Khmer Style. 10th Century. *Dancing Figure.* Bronze. Ht. 22.5 cm. *87.316.15. Bangkok, Thailand. 20 Oct. '80.

974 Khmer Style. 13th Century. *Dancing Figure.* Bronze. Ht. 25.0 cm. *87.316.17. Bangkok, Thailand. 20 Oct. '80.

Thai

975 Khmer Style. *Brahma and Consort on Nandi.* Bronze. Ht. 11.5 cm. *87.316.4. Bangkok, Thailand. 20 Oct. '80.

976 Khmer Style. 11th Century. *Chanda-Li.* Bronze. Ht. 17.0 cm. *87.316.8. Bangkok, Thailand. 20 Oct. '80.

977 Khmer Style. *Demon.* Bronze. Ht. 7.0 cm. *87.316.3. Bangkok, Thailand. 20 Oct. '80.

978 Khmer Style. *Vishnu.* Bronze. Ht. 9.2 cm. *87.316.2. Bangkok, Thailand. 20 Oct. '80.

979 Khmer Style. 13th Century. *Prajnaparamita.* Bronze. Ht. 36.0 cm. *87.316.1. Bangkok, Thailand. 20 Oct. '80.

980 Khmer Style. 11th Century. *Vica Karma.* Bronze. Ht. 15.0 cm. *87.316.10. Bangkok, Thailand. 20 Oct. '80.

981 Khmer Style. 12th Century. *Vica Karma.* Bronze. 17.0 cm. *87.316.11. Bangkok, Thailand. 20 Oct. '80.

982 Khmer Style. 13th Century. *Vishnu on Garuda.* Bronze. Ht. 14.0 cm. *87.316.5. Bangkok, Thailand. 20 Oct. '80.

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983 Khmer Style. 13th Century. *Vishnu on Garuda.* Bronze. Ht. 15.0 cm. *87.316.6. Bangkok, Thailand. 20 Oct. '80.

984 Khmer-Lopburi Style. *Standing Female.* Bronze. Ht. 19.0 cm. *87.316.13. Bangkok, Thailand. 20 Oct. '80.

985 Pre-Angkor Style. 7th Century. *Votive Plaque Depicting Buddha.* Gold. Ht. 7.0 cm. *87.316.9. Bangkok, Thailand. 20 Oct. '80.

986 Pre-Khmer or Srivijaya Style. *Standing Figure.* Bronze. Ht. 26.0 cm. *87.316.12. Bangkok, Thailand. 20 Oct. '80.

987 Srivijaya Style. 8th–9th Centuries. *Bodhisattva.* Silver and tin alloy. Ht. 41.0 cm. *87.316.7. Bangkok, Thailand. 20 Oct. '80.

988 Srivijaya Style. 8th–10th Centuries. *Maitreye Buddha.* Bronze. Ht. 25.0 cm. *87.316.14. Bangkok, Thailand. 20 Oct. '80.

989 Sukothai Style. 14th Century. *Hari-Hara.* Bronze. Ht. 76.0 cm. 87.316.18. Bangkok, Thailand. 20 Oct. '80.

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Miscellaneous

Books, Documents, Manuscripts, Maps

990 ALBERTUS MAGNUS. *Opus De Mysterio Missae.* Book. Ulm, 1473. From the Crispin Collection. 87.312.1. Claremont, CA. Jul. '86.

991 ALBUMASAR. *De Magnis Conjuntionibus.* Book. Venice: Ratdolt, 1489 From the Crispin Collection. 87.312.2. Claremont, CA. Jul. '86.

992 APPIANUS. *Historia Romana (Part II).* Book. Venice: Bernard Maler, 1477. From the Crispin Collection. 87.312.20. Claremont, CA. Jul. '86.

993 AQUINAS, St. Thomas *Quaestiones de Duodicum Quodlibet.* Book. Venice, 1476. From the Crispin Collection. 87.312.3. Claremont, CA. Jul. '86.

994 ARETINUS, L.B.. *Historia Florentina. First Biography of Dante.* Book. Venice: Jacob Rubeus, 1476. From the Crispin Collection. 87.312.4. Claremont, CA. Jul. '86.

995 BELCARI. *Vita del Beato Giovanni Columbini.* Book. Florence: Nicolaous Laurentini, 1477. From the Crispin Collection. 87.312.5. Claremont, CA. Jul. '86.

996 CARACCIOLUS, Robertus de Litio. *Sermones Quadragesimales.* Book. Venice: Franze Renner, 1472. From the Crispin Collection. 87.312.6. Claremont, CA. Jul. '86.

997 DUNS SCOTUS, Johannes. *Scriptum Super Quartum Sententiarum.* Book. Venice: Nicholas Jenson, 1481. From the Crispin Collection. 87.312.7. Claremont, CA. Jul. '86.

998 EUSEBIUS, C. *Evangelica Praeparatione.* Book. Trevino: Michael Mansolus, 1480. From the Crispin Collection. 87.312.8. Claremont, CA. Jul. '86.

999 MARGARITA DAVITICA. *Exposito Psalmorum.* Book. Augsburg: Gunter Zainer, 1475. From the Crispin Collection. 87.312.9. Claremont, CA. Jul. '86.

1000 NIDER, Johannes. *Praeceptorium Divinae Legis.* Book. Strassburg: George Husner, 1476. From the Crispin Collection. 87.312.10. Claremont, CA. Jul. '86.

1001 PETRARCA, F. *De Remediis Uriusque Fortunae.* Book. Cremona: Bernardini de Misintis & Caesar Parmensis, 1492. From the Crispin Collection. 87.312.11. Claremont, CA. Jul. '86.

1002 PETRARCHE, F. *Epistolarum.* Book. Florence, 1480. From the Crispin Collection. 87.312.12. Claremont, CA. Jul. '86.

1003 HAKLUYT, Richard. *The Prinicipall Navigations, . . .* Book. London, 1589. From the Mason Collection. 87.312.14. Claremont, CA. Jul. '86.

1004 LINSCHOTEN, Jan Huygen van. *His Discours of Voyages . . .* Book. London, 1598. From the Mason Collection. 87.312.15. Claremont, CA. Jul. '86.

1005 RAMUSIO, Giovanni Battista. *Primo (-Terzo) Volume delle Navigationi et Viaggi . . .* Book. Venetia, 1550-59. From the Mason Collection. 87.312.17. Claremont, CA. Jul. '86.

1006 DIAZ DEL CASTILLO, Bernal. *Historia Verdadera de la Conquista de la Nueva Espana.* Book. Madrid: 1632. From the Mason Collection. 87.312.13. Claremont, CA. Jul. '86.

1007 PURCHAS, Samuel. *Purchas His Pilgrimage . . .* Book. London, 1625. From the Mason Collection. 87.312.16. Claremont, CA. Jul. '86.

1008 SANSON, Nicolas. *L'Amerique en Plusieurs Cartes.* Book. Paris, 1657. From the Mason Collection. 87.312.18. Claremont, CA. Jul. '86.

1009 TORQUEMADA, Juan de. *L'Parte de los Veynte y un Libros Rituales y Monarchia Yndiana la (IIa, IIIa).* Book. Sevilla, 1615. From the Mason Collection. 87.312.19. Claremont, CA. Jul. '86.

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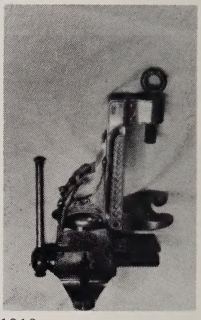
1010 French. Louis XV. *Vise.* Signed: "Huot Père à Paris." *87.348. New York, NY. 28 Sep. '87.



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